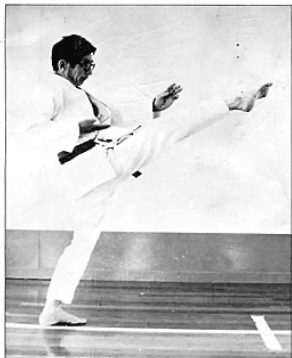


KARATE-DO



TANI KARATE RESEARCH INSTITUTE

PREFACE

It is my pleasure to introduce the textbook to you in English for the first time. I felt a great necessity to give a textbook to the many English speaking people. We have been spreading throughout the world for the last ten years and is a very unique Karate Organization in Japan.

We have emerged many years ago from teaching old-fashioned Karate to a modern, scientific organization.

Most of the Karate Organizations in Japan and elsewhere still implement the old systems of theories and training, and even though some of these are useful and correct to this day, Karate will not improve its value as a sport or Budo if new theories are not introduced. We have tried to fill this need for the million Karate learners in the World. Athletics, Swimming, Golf and many other modern sports are improving daily but I believe Karate is far behind these popular sports.

This book is not written for a beginner to find out about Karate, but it is a textbook for all open-minded Karate learners regardless of which organization they follow. If you haven't learnt any Karate you will find it very difficult to understand, even our members may not comprehend it fully after only one reading therefore further study of the contents may be required.

Before you read this textbook, I would like you to consider a few of the basic theories listed below;

REACTION —————> RELAXATION —————> ACCELERATION —————> IMPACT

This is a logical or dynamical expression of Karate movement. The following is a technical body movement;

DOUBLE HIP MOVEMENT —————> BANKING OF THE FORCE IN THE SHOULDER —————> SNAP

——→ IMPACT.

DOUBLE HIP MOVEMENT means, grip the floor with the front foot and twist the hip back (do both together and this is the first twist) then twist hip forward. The DOUBLE HIP MOVEMENT is a REACTION to get a larger rotation in the body. BANKING OF THE FORCE IN THE SHOULDER is to enable you to RELAX your before you punch. SNAP is to ACCELERATE your fist prior to IMPACT. The elements which give the impact and the related diagrams are very important to observe when practicing to increase your speed. If you ply these theories to your training, the time it takes to improve will be decreased. Naturally you will have to put a lot of effort into your practice but the most important factor is to realize the feeling of power. Your punches will be faster and stronger if you follow these theories correctly.

Another part of the progression in Karate is the mental attitude. Recently many Karate films have been shown everywhere in the world; goodies beating badies;- it looks exciting but only to people of this standard. Karate learners must deny resorting to force right from the beginning before they lower themselves to this standard.

Exercises in Karate are meant to progress your physical and mental condition with EFFORT and this EFFORT is the element which will make you strong physically and mentally.

EFFORT: for yourself.

8th DAN HANSHI CHOJIRO TANI

(TRANSLATOR) TAMIO TSUJI

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[1] DIFFERENCE IN IMPACT

You may wonder why we say that a person who has a strong impact has correct co-ordination of the impact elements and a person who has a weak impact has not got the correct use of the impact elements. Naturally there are some exceptions, but in accordance with the previously explained theories, the person who has a weak impact has muscles moving against his correctly moving muscles. The person whose movement is stiff is using his strength well before his impact. He is omitting the relaxing factor of the double hip movement. The arm or leg punching or blocking movement is not what results in a strong impact. Every Karate movement must start with the body to get the right body line and stance. The realization that body rotation comes first is the key point to obtain strong blows.

Incorrect body line (which will be explained later), slow HIKITE (pulling of the opposite arm back), and incorrect movement of arms and legs must be overcome before a perfect blow can be achieved.

Once you have learned all the important elements, striking at the punching bag will enable you to see if your blow is correct and strong. It is not then carefully retrace through all your movements and try to correct your faults.

The ideal impact will cause an opponent to feel the force go through his body, not spread in all directions on his body. This type of impact brings his body down and forward in the event that you really punch his body or his feet will come up in the air if the blow strikes his face.

Commonly when we talk about a punch we refer to it saying "light punch or heavy punch", neither of them is ideal. A light punch may be fast but

would not give enough impact, a heavy punch may be strong but generally is not fast enough.

Probably you already know that you don't use your strength to punch, you only use natural body movement. Anybody can approach the ideal impact if you can understand the correct body movement.

[2] SPEED

When we compare the impacts of an arrow and a bullet, we know that the bullet's impact is stronger because of its increased speed. Simply, speed is force.

This chapter is about speed, for the aim of the majority of sports and Budo practice is to get this speed -- maximum speed.

Please swing your arm naturally a few times and then use the double hip movement to help you swing it. Repeat this motion a few times and it will give you the idea that your arm swings forward automatically and faster when you use the double hip movement. (REACTION) This motion will also give you another important factor in the faster punch, and this is the relaxation factor evident during the double hip movement.

Most Karate training is to get speed. There are so many theories in Karate and they are all to get this speed. How to accel your fist or feet is the most important theory in Karate and these will be explained in a further chapter. You must remember the rule about acceleration "Acceleration is proportional to the given force and is inversely proportional to its mass".

Recoil action and snapping actions give acceleration. How to use these actions is the first thing you have to learn.

[3] ZERO

To make this explanation easier we have used the word "Zero" for describing one's body in a relaxed condition, and "Tension" to describe the tensed position.

Relationship between zero and tension.

Snap your hand like you would if you were shaking water from your wet hands, or flick a towel. Between the forward and return movements of the above examples, you can feel or see the tension momentarily.

We can deduce from these examples the following rule.

ZERO —————> TENSION —————> ZERO

It is easy to obtain Zero if you use a snapping or whipping action.

Next, please stand straight in Heiko-Dachi (Parallel stance) and push off the floor with your left leg. Did you find that your right leg became relaxed? This will apply to most of the stances.

It is ideal to "Zero" your arms or legs before actual movement as this will result in maximum speed without unnecessary tension.

The double hip movement involves the above explanation and is essential to obtain maximum power.

It is very important to keep your body at Zero during sparring as it enables you to perform any technique freely.

[4] RECOIL

Before twisting your hip forward, you must twist it backward, we call this movement RECOIL. There are many similiar everyday movements which use the same actions e.g. hammering in nails, batting a ball. Most sportsmen and physical workers use reaction or recoil.

People use recoil to make the acting parts of their bodies relax (Zero).

A relaxed body makes the action stronger and this strength comes from speed. Without recoil you can never obtain maximum speed.

The related elements of recoil follow:-

RECOIL —————> ZERO —————> SPEED

For further examples we have picked out the recoil actions being used in other sports.

Up and down movement -- Basketball, leaving the blocks in Swimming, High Jumps, Shot Put.

Left to Right movement -- Tennis, Baseball Batting, Golf.

Back and forward movement -- Volley Ball, Soccer (when player throws ball into field).

Most Karate movements are based on hip action and this takes the form of the double hip movement explained previously. Your use of recoil will decide your technique.

[5] TWISTING OF THE HIP

To rotate smoothly it is essential to have an axis. A spinning top and

a wheel both have axis. An axis is necessary to obtain fast rotation.

Please stand straight and twist your hip a few times and then repeat it on a long stance. Which stance was the easier to twist your hip? It is easier to twist your body standing in a short stance.

Most sports use the double twist but not most forms of Karate excepting Shukokai. Shukokai Karate hardly ever uses the single hip movement because of the reasons we explained previously.

Single twist



Double twist



If you twist your hip and shift your weight onto one leg, it will make your parallel stance into a vertical single stance.

This will also apply to the normal fighting stance.

It makes it easier to rotate your body if you "grip" the floor and shift your weight onto your front leg.



(A)
Ready



(B)
First twist



(C)
Second twist

The aboves show how to shift your weight.

(B) & (C) must be performed together.



[6] GRIP

You might find it difficult to understand the meaning we assign to "Grip". The meaning is to shift your weight onto one leg. "Grip" is important as you can then move your body like a top. This "Grip" will make your hip movement exact and smooth and this is the basic of all Karate techniques.

If your "Grip" is not firm enough your weight will be evenly distributed instead of shifting to one leg; and therefore twisting your body will not be smooth enough to obtain maximum power.

Grip is the first move in the double hip movement. This grip comes with the double hip movement.

Most techniques use grip with your front foot but sometimes you use your back leg. For example, when you jump in for a front fist punch you will use your back foot to kick off, although you can use grip on your front foot for counter punch purposes.

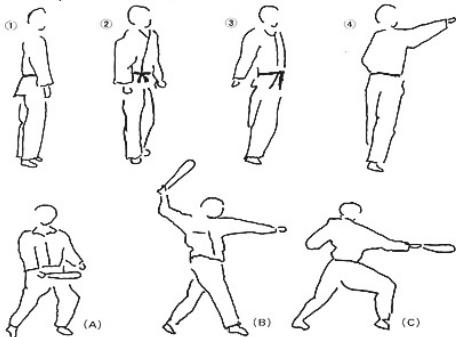
Please remember grip is the first movement for every body movement because this is used in the first twist of the double hip movement. It also applies when you practice Kata.

[7] SHOCK

When a nail is hammered into a piece of timber, or a pencil is struck from the edge of a desk, it will depend on the strength of the striking force as to how far they will go. The harder the hit, the more they will move.

If somebody hits your elbow from behind while your fist is resting on your hip, your arm will jump forward.

There is a way to obtain that sort of strike without somebody hitting your arm.



The above illustrations show how to get this shock to move your arm

forward smoothly (Zero) 3 and (B) show the movement of the shoulder that received the shock (arm goes to Zero).

It is very important to understand and feel the shock (TAME). You won't be able to make your arm relaxed when you punch unless you can feel the TAME. The stronger the shock you receive the greater impact you can deliver.

The double hip movement is simply to get stronger shock into your shoulder. To understand this natural tension is the easiest way to approach the fast punch because this accelerates your fist much faster.

[8] HOW TO GET SHOCK

There are three ways to make shock.



- 1 Standing straight and pulling the arm back.
- 2 Pushing the body forward and pulling the arm back at the same time.
- 3 Pushing the body forward without moving the arm forward.

These exercises will let your body understand "Shock" which means simply; banking the force in the shoulder. These shock methods have to be used separately depending on which technique is required.

GRIP —————> DOUBLE TWIST —————> SHOCK —————> IMPACT

When you are performing this double twist you will feel the shock in your relaxed shoulder before you begin to twist your hip. The strength of this shock will determine your impact in techniques.

[9] SNAPPING

If you use the snap of your wrist just before you actually strike, your technique will gain tremendous strength, especially the knife-hand strike and the vertical fist punch. The reason for this added strength is the extra acceleration just before impact. This type of snap is also called "Shock" and applies to every Karate movement.

Formula: FORCE = ACCELERATION X MASS

The snapping action becomes faster and stronger in a relaxed body, legs or arms.

The double hip movement is a type of snap action, in other words this is a snap of the whole body. Kicking, punching, striking and blocking are a snap of parts of the body. Therefore your body will be like a whip until the time of impact.

EXAMPLE: Back fist strike -

Double hip movement	--- first snap.
Elbow	--- second snap.
Wrist	--- third snap.

The above example shows clearly that your body must be relaxed to perform

the technique.

[10] BODY LINE

Please stand as illustrated and compare the lengths of the punches and the power of impact.

- A. Gives you smoother transference of recoil because you can relax your body.
- B. The reaction and hip movement are not smooth because the hip protrudes.

Body line influences the length of punches and kicks and it can be the difference between a good and a bad technique.

It is advisable to watch your body line in a mirror and to try to keep your posture correct. The correct form for free sparring will give you an easier stance to move and perform the techniques.

- A. Leaning the body forward will not give a smooth hip movement therefore a fast technique cannot be performed from this stance.
- B. Bending the back leg is good for some techniques e.g. Jumping in reverse punch, but it makes it difficult to move your body forward fast.
- C. Will give fast transference of recoil to the whole body and it becomes easier to move in fast.

You should not forget to keep your balance as this transfers the recoil to your entire body.

[11] PULLING OPPOSITE ARM

When you punch with your right fist you should naturally pull your left fist back to your hip. We call this arm movement HIKITE. It appears to be a subsidiary action when you punch but this is not correct. HIKITE is more important than your punching arm movement.

Please put your right fist on the wall and then pull your left arm back hard. You will find that your right fist will push harder against the wall.

There is another way to help you understand; push your left fist hard on the subject you are going to punch, push it harder and then suddenly right punch that subject. You will be able to punch very hard because you have pulled your left arm back fast in a recoil action off that subject.

The above tests explain to you that there is relationship between both arm movements. Faster HIKITE gives you a faster punch and slow HIKITE gives you a slower punch.

It is easy to tell the strength of one's punch by observing his HIKITE. How do you pull your arm back fast? It is similiar to snapping your wrist; push it out slightly and snap your wrist to pull it back.

There are many ways to use HIKITE as well as just pushing it out.

1. Pushing it further, fast; is a good feint.
2. Using it for front fist punch.
3. Hitting his forearm from inside or outside.

Hikite after a blocking technique is advisable to practise hard, for smooth block and counter.

Please remember, the impact of the punch, block; sometimes even the kick will depend on the strength of HIKITE.

The body movement for HIKITE and punch are inter-related.

[12] DROP THE BODY

We have explained to you the relationship of the arms, and this relationship similiarly applies to your stances.

If somebody pushes your head down as illustrated, your body goes down but the force comes back upward.

When you throw a ball against a wall or push your hands against a wall, the force will always come back and this force is equal to the effort you put into it.



The illustration shows a punch to the head. If you put force onto your feet at the same time as you punch, the force will come back upwards and be transferred from your feet to your arm and make your arm movement stronger.

We call the body movement of dropping the body OCHI.

This movement is required to get a stronger impact at the time when you finish your punch.

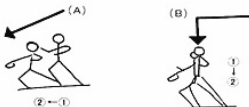
We mentioned before that in your stance your legs help each other, and at this point you should understand that if your front leg is strong then your back leg will also be strong. There is no instance where only your back or front leg is strong. When your front leg is tensed then automatically your back leg will be tensed.

The force in your feet is also inter-related.

There are two ways to get body drop.

(A) Showing body drop slantingly with feet moving forward.

(B) Showing body drop perpendicularly.



If we compare the two body movements, (A) appears stronger and will give the bigger impact.

Referring back to the force coming back from your feet when you drop your body, now we can see the force will come back in the same direction we move. Dropping the body stationary (B) is having the recoil come back without any loss, and the force travels straight from your feet to your arm. Naturally you can't punch if you are standing still because of the distance between you and your opponent, so to make this drop useful you have to move in a sufficient distance.

It will be difficult to understand for a person used to doing (A) type of drop but with practice you will find the (B) type of drop is stronger. (A) type of drop can be adapted for some techniques but remember (B) type is stronger.

It is easy to give an answer to the question "Why do you need body drop?" We have already explained how to get the strongest impact, and maximum acceleration but you don't know yet how to use your weight effectively.

A person whose weight is 100 kg. can punch harder than a person who weighs 40 kg. because he can absorb more recoil from the punched subject. You can't change your weight but you can use it effectively by dropping your centre of Gravity.

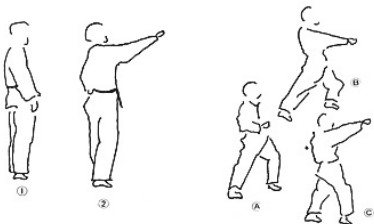
The height of the centre of gravity has to changed depending on the techniques.

A higher centre of gravity gives you freer footwork which means you can get easier body movements. A lower centre of gravity gives you a more solid position but it is harder to move your body fast. Therefore it is necessary to change your stances from high to low or low to high depending on whether you are going to attack or block.

[13] TRUNK AND BRANCHES

Most Karate organizations and their instructors start to teach new students how to punch with their fist and how to kick with their feet but we are completely the opposite. We teach how to move your body first and then your fists and feet. It is a logical sequence and you will understand this if you have read the aforementioned theories.

The illustrations below show how to move your arm forward without trying.



1. Leaving your arms down naturally.
2. Moving your body (Double hip movement) until your arm comes up into the punching position.
3. Keeping your arm on your hip, practise to move your arm forward without any tension by just using your body.

There are two ways to do it, you might have found them already. One is to twist your hip backward and then twist it forward (Double hip movement)

Another is to push your body forward diagonally and then twist forward (another way of doing the double hip movement).

Both ways have the same theories which depend on reaction to get shock (banking the force in the shoulder). This is the basis of the punch.

Please remember;- Your body moves first, and your arms follow your body automatically.

To ensure clarity we will repeat this important hip movement again.

A. is twisting the body forward first and then twisting it forward again.

This is more of an attacking movement rather than a defensive one.

B. is twisting the body backward first and then twisting it forward. This will be a defensive movement rather than an attacking movement.

The above two body movements are the foundations of the basic movements.

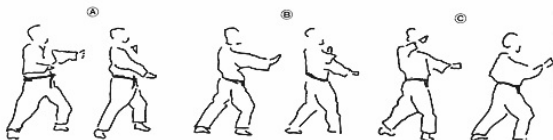
Sometimes you will notice that somebody's movement looks very relaxed but somebody else's movement looks very tense. This relates to their double hip movement. The person who uses the double hip movement looks smooth and relaxed and his blow is strong. The opposite will apply with a single hip movement and the blow will not be strong. This will not apply in every case because everybody has a different build and it will depend on their constitution.

After having learnt how important recoil is, please make sure to use it in your every movement.

[14] BLOCK

There are many kinds of blocking techniques i.e. high section, mid section and low section blocks; and all can be performed from the inside or the outside. All are aimed at one thing-to knock his blow away. It is a similar movement to striking a big nail. You'll use up and down recoil as well as your wrist snap. Notice you are not using the strength in your arm but you can still strike the nail very hard.

Body movement is the same for all types of blocks, but the difference lies in the arm action.



A, B shows the body movement of a low section block while C shows the movement for a mid-section block.

You must think of the direction you are going to use your arm for blocking and then how to use your body to move your arm automatically (double hip movement) in your practice.

Blocking means slapping hard. Your slapping action becomes hard if

you use recoil.

If your opponent touches you with their punch or kick, your blocking is not correct although timing will also be very important. Their blow after being slapped hard by you, will go in a different direction. The person who can perform this kind of block becomes very good at free fighting.

Please ask somebody to punch to your face as fast as possible. You will be able to slap his punch with your palm. Slapping hard is not very difficult and it works for any kind of punch. This action can be used also against the front kick. Slapping his leg hard is normally a sufficient block and you can use it for either hand. You will gain more confidence if you repeat this practice.

Recent Karate tournaments have less blocking techniques compared with the past. This is because most of the competitors move faster than they used to but are using less techniques.

A good example of recent competition techniques is for you to punch when he punches. This is correct to a certain extent but if you block his punch to break his balance and then punch him it works a lot better. Also from the judges point of view it is much easier to give a point.

You will realize that a strong block will not only stop his attack but break his balance. It is very important to know the correct body movement to make your slap action strong.

Photos below show variations in blocking techniques.



SEIKEN-CHUDAN-UKE



MINE-UKE



URA-UKE

There are many kinds of attacking techniques after you have blocked his blow. The photos below show some of them.



KAKETE



SUKUI-UKE



KO-UKE



SHOTE-UKE

As you already know, reverse punch after you block the opponent's blow is the strongest technique in free fighting but the lunge punch is the strongest punch when you hit a stationary subject. We will explain a few important points for your block and reverse punch techniques.

1. Downward Block

The first hip movement is to close your body (in other words your body faces square to the front) and bring your fist towards your shoulder at the same time. The second movement is to twist your hip open and snap your arm down. If you shift your body backward when you block his kick, you'll lose timing for your reverse punch. Your body must go forward when you block. If the distance is not close enough for your reverse punch, the front foot can be shifted forward.

2. Sweeping Block

The hip movement is exactly the same as downward block. Instead of bringing your arm towards your shoulder bring your arm outside of your body and hit 90° (degrees) against his leg with your forearm. If your opponent is big and the kick is strong, you can move your feet back slightly to block but if you can block without doing so, it is preferable.

If you can perform these two blocks perfectly, the other blocks become very easy because body movements for the blocks are all the same.

EXAMPLES:-

1. Use your hand to hold his leg from inside instead of downward block (Sweeping block).
2. Use your palm to hit this leg instead of forearm for your sweeping block.
3. Lift his leg up from underneath instead of sweeping block.

The above examples are just for kicking but these theories apply for most of the blocks against punches as well.

EXAMPLES:-

1. Outside block or inside block against body attack. These are easy blocks to use - if you open your hand and use it they are called sweeping block and backhand block.
2. Upward block or sweeping block against face attack. Body movements are the same as for all other blocks.

We have been explaining the blocking techniques where the front arm is used but the reverse arm can be used for blocking techniques as well. As we have explained in the front fist punch, the hip movement will become completely opposite. For instance, from right foot back front stance your right arm becomes the reverse arm. Let's think of the sweeping block;

Twist your body as at the beginning of the reverse punch (GRIP) and straighten your right arm to move across in front of your body with your second hip movement so as to block his kick. This body movement applies to all reverse blocks.

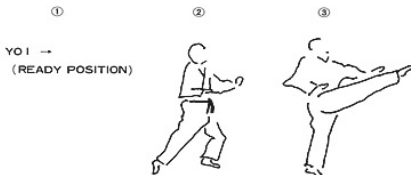
[15] KICKS

There are many different types of kicks in Karate but we will explain mainly the front kick in this book.

A football player kicks similiar to a karate player but their kick is stronger than ours when we both try to kick a football. We will never be able to kick as far, for naturally they practice to kick a ball from the ground and their body movements are more scientific than a Karate kick.

After realizing the above, we must try to improve our kick to the body (higher than ground level). When a football player kicks they pull their hip back once or push one side of their hip forward and then twist the other side forward. This is exactly the same as the double hip movement that we have been explaining. Most kickers are only using a single hip twist while others are using the snap at the knee joint. If you use only the single hip movement there is a limit to your impact and this is not strong.

You can increase your impact tremendously by using the double hip movement.



2 Twisting body forward

2 and 3 are recoil

Continuous movement 2 and 3 with kick off from your back foot will give automatic lifting the knee up movement. The people who can lift their knee up fast are the people who can kick fast.

The leg is much longer and bigger than the arm but it is difficult to move it as fast. It has the advantage of being able to reach a further distance.

Kicking is not just a flint to get a better chance to punch but it is a strong individual technique.

Body movement is also the first move in a kick and if you extend your kicking side hip your range will extend about 20 cm.

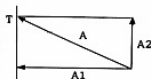
KICK SHOCK

To make this explanation easier we will call the movement where we kick off the floor with the ball of the foot "Kick Shock". This method is used not just when you kick but also when you slide or step in. It creates a bigger recoil from the floor therefore your leg moves faster.

Kick shock isn't separated from hip movement for there is a relationship between them. The first hip movement (twisting the body forward or twisting the body back before second hip movement) gives you grip and makes the grip kick shock.

IMPACT ANGLE

Punches, kicks, strikes and blocks have a speed and direction, we call it VECTOR.



- A ; Punches arm
- A1 ; Effective force
- A2 ; Non effective force
- T ; Target

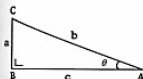
If you punch at the above angle θ , you'll have A2, non effective force, which is wasting your force.

$$C = b \cos \theta$$

$$\cos 0^\circ = 1$$

$$C = b \times 1$$

$$C = b$$



Left - basic trigonometry proves that punching 90 degrees against target gives full effective force into the target.

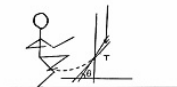
This simple theory applies to all Karate techniques. Following are a few examples which you would normally practice.

FRONT KICK Example ONE.

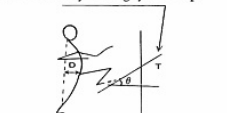
The force comes from your body and knee snap. But if you don't lift your foot high enough, the kicking angle θ will be wide.



Kick the target after lifting your foot high will have less angle than above.



This way of kicking will still not be good enough to give a strong impact because you are using only the length of your leg. You can make the kicking angle θ narrower by using your hip.

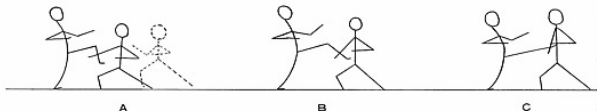


In the above illustration it shows strong impact from extra distance "D" and narrow angle θ .



Lifting the knee up higher than the target in a short distance gives narrow kicking angle and it will be sufficiently strong. If can be used for a front foot front kick for a counter attack.

DOWNWARD BLOCK Example TWO.



A. shows jumped in position to block the opponent's kick.

Blocking arm is high above the front leg but striking the opponent's leg at the correct angle, which is 90 degrees.

B. blocked opponent's kick using only shifting the front leg forward.

Blocking arm is not as high as A but catching the opponent's leg at 90 degrees.

C. blocked opponent's kick without moving in.

Blocking arm must be very close to the body to get the correct angle.



The above illustration shows bad positioning of the blocking arm.

Your opponent's kick will go through your block. You must use your force at 90 degrees against the subject which you are going to strike.

PUNCH Example THREE.

As we explained earlier, if your blow gets the target at 90 degrees, there is no loss of force. If you are standing at the same height as your opponent, to get his solarplexus you need to punch down below your shoulder, which means your impact angle is less than 90 degrees.



It is important to get the target at 90 degrees to achieve the maximum effect.

If you punch at the same height as your shoulder, you will be able to get this angle because your opponent is standing straight. Therefore, you need to drop your body to get your shoulder in line with his solar-plexes or other vital points.

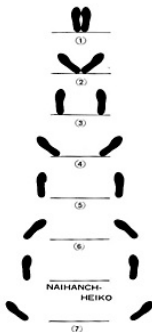
The same theories can be applied to face attack. It is advisable to bring your fist higher before you punch and not drop your body.

[16] STANCES

You can divide the many stances into two types.

1. Heisokudachi⁽¹⁾, Musubidachi⁽²⁾, Heikodachi⁽³⁾, Shizendachi⁽⁴⁾, Shizendachi Heiko⁽⁵⁾,
 Naihanchi⁽⁶⁾, Shikodachi⁽⁷⁾, Zenkutsudachi, Kokutsudachi, Sanchindachi,
 Sagidachi, Nekoashidachi.

Are to get ready or defensive stances against attack, to perform your techniques.



2. Standard stance, Blocking stance, Long stance, Re-no-jidachi Todachi.
Are free sparring stances.

You must not forget the essentials of these stances. For example, it is not very wise to use Shikodachi when you practice free sparring. Naturally it is very difficult to move freely but it can be used when you block a strong kick. It is very important to change your stance depending on circumstance.

If you stand short, it's easy to move in to your opponent but not suitable to block a strong blow.

To be able to choose the correct stance will depend on what your opponent is going to do or what you want to do.



NEKOASHI-DACHI



SHIKO-DACHI



SOKKUTSU-DACHI



(A)

KOKUTSU-DACHI



(B)

FUDO-DACHI



[17] SLIDE OR STEP FOR BODY MOVEMENT AND KICK SHOCK

Normally when you are moving in to an opponent, you would move your front foot forward first and then bring your back foot up but you can move faster with kick shock.

It is difficult to move in when your opponent is watching your moves in free sparring. Kick shock makes your movement fast enough to gain sufficient distance to deliver your punch.

Double hip movement and kick shock are also inter-related. After repeating it many times you will understand the first twist gives you kick shock. Kick shock results from the recoil movement.

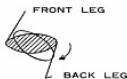
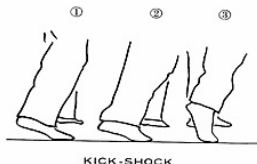
1. Front kick.

Use grip and then kick shock.

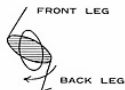
2. Slide or step.

Use kick shock to move your body forward fast.

3. Kick shock and punch are at the same time.



Facing square towards opponent.
Back foot receives strong action,
reaction therefore you can get
sufficient kick shock.



Facing 45° towards opponent,
Back foot doesn't receive action,
reaction sufficiently.
It is advisable to use up and down
recoil for this stance.

[18] TURNING AND CHANGING BODY DIRECTION

There are so many movements to change body direction in Kata.

Moving sideways or diagonally to defend against straight attack is
one of the most important movements in fighting.

Following are the important points for performance.

In the case of moving towards the right in Heiko dachi using Seiken chudan uke, your blocking arm will be the left. When you move left, your blocking arm will be the right; but if you use Uchi Uke or Sukui Uke, it will be on the same side as the direction you are moving. Recoil action must be used in your turning for unless you use it your block will not be fast nor correct.

Then, when do you turn your body? Do you move to change direction in your first or second twist? If you can't answer this you haven't fully understood what we have explained earlier. Repeat changing directions many times until you understand your hip movement. It also applies when changing from the normal stance to the cat stance.

Turning or changing direction can be used especially to help your block when your opponent's attack is strong. Turn aside at the same time as he is trying to focus his blow. In other words you move aside with your second hip movement.

We have explained how important body movement is in any sports or Budo. Fast body movement in attack, won't give the chance for your opponent to block your blow. Fast body movement to move back, forward or to the side won't give the chance to your opponent to get you.

There are so many ways to move your body depending on your opponent's movements, but let's think how to move our body fast in any direction. Everybody already knows that the bigger recoil or reaction gives you a bigger drive. If your front foot moves first, you must use kick shock with your back foot which means you must practice to get reaction from your back foot. First hip movement gives you reaction and the second hip movement is to move front, back or to the side. Please note, you must use

your hip when you move in any direction even without using a technique. This is the way how to move your feet fast.

From right foot back front stance position:

1. Jump to left

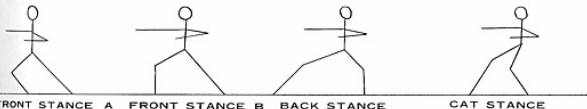
Kick off with your back foot to jump to the right-hand side of your opponent. Front fist punch, reverse punch, roundhouse kick, back fist strike or foot sweep can then be used.

2. Jump to right

Kick off with your front foot to jump to the left-hand side of your opponent. The right foot goes to the front when you land. Front fist punch, reverse punch, front kick, roundhouse kick, back fist strike or foot sweep are all good techniques to counter after your jumping action.

STRENGTH OF VARIOUS STANCES.

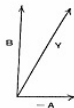
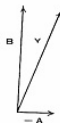
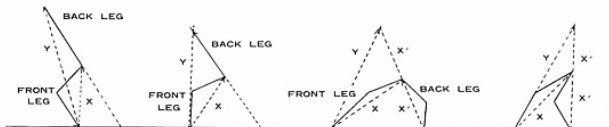
We have explained many different stances earlier and now we'll explain the strength of these stances. Before we mention about this, please remember the height of the centre of gravity. It makes all the difference even within the same stance.



x Resultant force front leg

x' Resultant force back leg

y Total resultant force



A Driving Force

B Balance (Vertical Force)

The above illustrations are showing recoil which you get from the floor. Front stance A has the most recoil going forward, which means this stance is the easiest to step in forward with your back foot and hold the most recoil from the punched subject.

Front stance B is not as easy as Front stance A to step forward.

Back stance has recoil in the back leg which goes forward. This stance makes it easy to slide forward.

Cat stance is not suitable for free sparring as a Kamae position. Although it is very easy to move back or front foot kick.

These stances are the basic positions. It is not necessary to stand like these for your purposes. Kamae (get ready) freely to be able to change to the stance which is most suitable for your technique.

It is important to have specialized techniques and you must have a specialized stance to have a specialized technique. Please study these different stances carefully to make your body movement stronger and faster.

[19] IMPORTANCE OF CONSECUTIVE TECHNIQUES

There are so many applications of consecutive techniques that it is impossible to explain all of them in this book. It is important to move backwards and forwards continuously when practicing these techniques and not to stand still.

For instance, in the double punch, most students put emphasis on the second punch but this is not correct. Unless your first punch is correct, then the second punch will not be good, therefore you should practice to obtain a strong first punch.

Moreover, gripping the floor with your front foot and pushing the body forward before the first punch is indispensable. Without doing this you'll find you don't get enough "Shock" to deliver a sufficiently good first punch. Put your emphasis on the first punch.

Quite often you will see a slowly delivered punch even though he is punching with all his strength. In this case he will be punching only with his arm and not thinking about the rotation of his body. As we explained previously, the speed of the hip movement is directly proportional to the speed of the technique and this will apply to consecutive techniques also.

It is not as easy to get the feel in consecutive techniques but once you can get it, you can move with speed and confidence.

[20] CONTINUATION OF VARIOUS TECHNIQUES

The various techniques can be divided as follows:-

They are called "HENTE" or "HENTE-WAZA".

1. Fist and hand.
2. Straight line and curved line.
3. Long technique and short technique.
4. Inside block and outside block.
5. Facing right side against his right side and facing left side against his left side.
6. Changing Stances.

Standard stance to Cat stance.

Cat stance to blocking stance or long stance.

There are hundreds of variations although it is also impossible to explain them in this book, but here is an example.





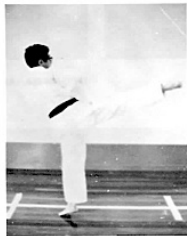
GEDAN BARAI → FURI UCHI



GEDAN BARAI → URAKEN UCHI



GEDAN BARAI → MAWASHI GERI



YOKO UCHI → SOKUTO

Please perform Gedanbarai, Furiuchi zuki and Uraken Uchi continuously. You'll realize you will never be able to get strong impact by just using your arm. If you use your body in these techniques then the techniques become of use. It applies to all continuous techniques and here again your body movement comes first.

Construct a few continuous techniques on your own to obtain the feeling of body movement. It is good to practice the same techniques as fast as possible on a friend and let a third friend give his opinions on your technique.

[21] THE FEELING OF FREE SPARRING

As all students have experienced, timing is the most important thing when you sparr.

Bad timing in attack will not only lead to your not being able to get him but also to his being able to counter attack. Bad timing in blocking will enable him to get through to you.

The length of your arms and legs is fixed and you can't extend them beyond their length but the movement of your body is not fixed. You can move to the front or back, left or right or even diagonally to get into the right position. A person who is good at sparring is not one who can punch fast but one who can move his body fast. We have already explained how to move fast so please apply these theories to get the maximum speed.

There are several ways to put yourself in a better position when you sparr. To give a feint is one but a feint can be obvious unless you use your whole body.

To break his balance by blocking his blow using your whole body in not too difficult technique. A foot sweep from inside or outside is a good method of breaking his balance.

Repeating the front fist punch or reverse punch or the front kick and punch are other ways of upsetting his balance. When you are moving in fast with the above techniques it is very difficult to be blocked. Nobody can run faster backward than you can move fast forward.

Another important point you will have realized is distance (MA-A-I). Everybody has a different conception of "Maai". Some like to fight at a short distance, some like to fight at a long distance. Certain techniques might be effective at a short distance but not at a long distance. When you are fighting against a tall or short opponent, your "Maai" will be affected. Study "Maai" until you can use it freely in your sparring.

If you can find his blind point (dead angle), your attack will also be very effective.

Practice the above mentioned points with your partner while you are moving freely as in free sparring.

1. One attack only and the other counter.
2. Double techniques and counter.

It is good practice to get the right timing if you adjust your first hip movement on his body movement. Try to move as soon as he moves. There is another way to see if your timing is correct or not. Ask your friend to drop a tennis ball from your face height and then you try to punch it. It is not very easy but if you look at his fingers to adjust your first hip movement, it will not be so difficult.

The selection of the target is another point after you get correct timing. If your centre of gravity is high, punching to the face is most suitable. Changing stances frequently gives your opponent confusion but you can watch his movement.

It is an easy way to practice sparring while not using any strength. Move freely using any techniques to get the right timing and distance.

[22] COMPLETE BASICS

Correct posture of stand ready (KAMAE).

There are no fixed stances for free sparring although the stance must contain the following conditions.

Firstly the stance must be balanced i.e. easy to move, and impact strong. If you put unnecessary stiffness into your body it will stop the smoothness of your body movements.

In the photograph Instructor Kimura is showing his Kamae. He is standing in the Shukokai standard stance but pay attention to his belly and front foot.

Belly (X) is outside of the line between his feet.

His foot is slightly turned outside, Instructor Kimura's stance is a combination of the standard stance and tension of Sanchindachi.

When tensing your legs in the way of Sanchin in the standard stance, the front and back heel turn out slightly and the body moves forward diagonally.



BODY LINE

As we said earlier, the stance for free sparring is not fixed which means it should not be tense but Instructor Kimura's stance is not completely relaxed. Now is the time to think of the limitations of tension. There should be just enough to keep you naturally balanced, and this is the ideal Kamae.

Don't break your body line. To learn the body forward or stick the hip out is not the correct body line we mentioned earlier. It applies in any movement - stand ready, when you strike, even when you aren't doing anything.

The photograph shows the posture just before Instructor Kimura kicks. Good body line means to keep your back straight and push the belly slightly forward. This is a fundamental of sport or Budo - to keep the body line correct.



BODY, HANDS AND LEGS

We have said don't punch with your fist, don't block with your arm and don't kick with foot. The fist, arm and foot are what actually hit the opponents body but they need some force to motivate them. Body movement is what is required.

The boughs, branches and leaves of a tree start to move when you shake the trunk. White belts are moving branches but not black belts.

The combinations of techniques are not so difficult. Recoil and double hip movement make them easier and stronger.

GRIP

When you push down hard on the floor with your foot and toes, you feel as though you are holding the floor hard. We call this action "Grip" (Shifting the weight from one foot to the other we call "Changing weight").

The related feelings of the impact elements.

IMPACT —————> SNAP —————> SHOCK —————> FIRST TWIST —————> GRIP

Reverse these

GRIP —————> SECOND TWIST —————> BANKING THE FORCE —————> SNAP —————> IMPACT

The action on the way to a strong impact is "Grip", and it affects the strength of the impact.

Following are the reasons you need Grip:-

1. To create an axis to make your hip movement smoother and faster.

2. To make one side of your body relaxed.

If you want to punch with your right arm then your right shoulder must be relaxed. By putting your weight on your left foot it makes it possible.

3. Grip is the first twist of the double hip movement.

GRIP —————> FIRST TWIST —————> DOUBLE TWIST

To hold the weight the axis must be strong and this tension is gained by gripping the floor hard.

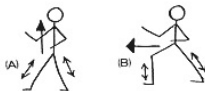
ZERO —————> TENSION —————> ZERO

Grip and shock happen in a split second. They are also Z - T - Z.

Everything lasts for only an instant, therefore your body must be relaxed before any action.

(A) When the front leg is straight the reaction does not help to move the body forward.

(B) When the front leg is bent the reaction helps to move the body forward.



---- Action, Reaction

← Direction of Force

[23] ACTUAL EXPLANATION TECHNIQUES

As you have noted, the contents of this book are mainly for free fighting. Spectacular photographs are not found in this book like you would see normally in most Karate books. This book is written as an object of educated people who are Karate learners.

Katas are made for the purpose of practicing free fighting on your own. It is easy to show you in the book how to move but much easier to learn from your instructor correctly.

Theories of each movement in Katas are exactly the same as those we have explained. If you remember them, your Kata will be faster and more exact than it used to be. Various blocking techniques are mainly practiced in Kata. Basic theories of these apply correspondingly.

The afore mentioned movements are excluded from this book to avoid explaining the same theories. They are easy to learn how to do but it is not easy to do them properly.

This is the book to make you understand these techniques or movements properly and exactly.

We has been explaining all the important elements to make your punches, kicks and blocks faster and stronger. In this item, we'll explain various combinations of those.

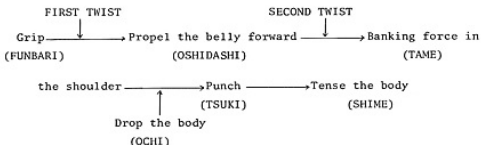
Before the explanation of techniques we want to remind you that there are two ways to twist your hip.



The above drawings show hip movement. No.1 shows hip movement for reverse punch, lunge kick, front fist punch No.2 and front kick. No.2 shows front fist punch No.1.

REVERSE PUNCH

1. First movement is to get grip which means twist your body to put your weight on your front foot.
2. Second hip movement is to get natural tension in the shoulder (TAME), your fist comes slightly behind your body.
3. Pull your opposite arm back fast and punch at the same time.



There are many ways to perform reverse punch in actual free sparring.

1. Stationary (SONOBA)

Perform it as a basic movement counter attack with block or without.

2. Front foot forward (FUMIKOMI)

It can be used for attacking or counter; with block or without.

3. Front foot forward and then back foot forward (TOBIKOMI)

It is a good attacking technique.

4. Front foot forward and then back foot moves in front of front foot (ZENSHIN).

A long range is needed for this punch - good attacking technique.

It also can be used without shifting the front foot in a short distance attack or counter.

5. Back foot forward a short distance and TOBIKOMI.

Good attacking technique for long distance.

Reverse punch is a favourite technique for most Karate competitors.

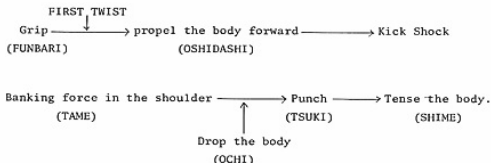
The above five kinds of reverse punches are seen in most tournaments.

More than sixty percent of scoring technique is a reverse punch, either as an attacking technique or counter attack technique.

LUNGE PUNCH

This is the strongest punch you can deliver because your body can travel a long distance to get the target, but this is a most difficult punch to perform because of this reason.

How to move your body close to your opponent is the most difficult and most important part of the lunge punch.



The front foot moves in many directions when you perform the lunge punch but theories for the lunge punch described above are the same.

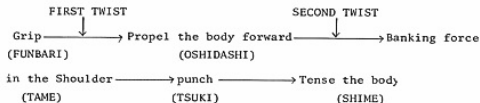
The reason why you move your front foot is to control or adjust the distance between you and your opponent. But if you are able to perform lunge punch without moving the front foot, it is much faster.

FRONT FIST PUNCH

Two types of front fist punches are being practiced.

NO 1.

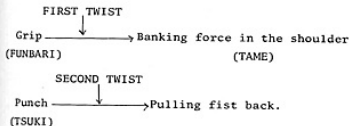
Twisting the hip No.2 so your front fist comes back to the side of your body with first hip movement and the second hip movement gives you shoulder "Shock".



This type of front fist punch is very useful when you use the reverse arm to block your opponent's blow or when you attack without blocking.

NO 2.

This punch is used only to the face because of the theories which we'll explain below.



If you look at the above relationship carefully, you'll find that you are punching from just a single hip movement. This is against the theories which we have been explaining. There are always exceptions in any field. Twist your body like the first twist of the reverse punch and try to get TAME without moving your front fist position. Punch to the head and pull your fist back to the side of your body immediately. Your hip must come back square when your arm is straightened.

Delivery distance of this punch is very short therefore you need terrific acceleration to make this punch strong.

$$A = \frac{V2-V1}{T}$$

A ; Acceleration
T ; Time between V2 and V1
V1 ; First speed
V2 ; Second speed

According to the above formula, shorter delivery time of the fist (t) gives more acceleration with faster finishing speed (V2).

"Acceleration is proportional to the given force and is inversely proportional to its mass". You can't increase the mass of your fist but you can take unnecessary tension from your arm to move it smoothly. "Given force" in the above rule is a "Banking force" in the shoulder. (Shock)

In this punch, you start with your fist far in front of your body, not from the side of your body. Using your weight to make your punch stronger can not apply in this punch because of the way you rotate your body.

Earlier, I said, you only use this punch to the head, one reason is because of it's style. Then why can you use it to the head? There is a lot of difference in mass between your body and face and your face is much harder than your body. When you hit a light drum with a stick you'll see shock waves but if you hit a loose drum, you won't get much shock wave. This is the difference between face and body. Further more, if you leave your stick on the tight drum after you hit it, you will stop the shock waves. This is another reason why you use this punch to the head and why the fist must be pulled back straight away even when you practice.

Acceleration - this is most important especially in this particular punch.

1. Stationary

Good counter punch.

2. Front foot forward

Lift the front foot up in the air and punch while front foot is in that position.

3. Back foot forward half way the distance between your feet and front foot forward.

Use your back foot to get more jumping distance.

FRONT KICK

First body movement for front kick is to get grip and kick off with your back foot. Up to this position, the body movement is exactly the same as lunge punch. Twist your hip square as you lift your foot up and push your hip straight forward to get distance and correct body line. The snapping action of leg comes last.

There are two types of Front kick which are:- Snap kick and Thrust Kick.

The fundamentals of these kicks are the same but the difference is distance (how far you kick).

Snap kick is more suitable to use at a closer distance and it is easier to get a quicker recovery but rather difficult to get a correct course when you kick a long distance. Thrust kick is used to kick a longer distance without coming back to the same position and for this way your hip must be pushed much further than snap kick.

1. Stationary

Perform it as a basic front kick.

2. Front foot forward

Move your front foot to adjust distance.

3. Back foot forward close to front foot or in front of front foot.

It is a feint as well as to use the left foot to attack an unguarded moment. The importance is to twist the opposite hip as you step in with your back foot.

4. Using it with front foot stationary

Purely for counter attack. Twist the hip back first then kick.

Various techniques can be used in the seven basic combinations listed below.

1. Hand techniques.

- | | |
|-----------------|----------------------|
| 1. Seiken-Zuki | (Straight punch) |
| 2. Tateken-Zuki | (Vertical punch) |
| 3. Ura-Zuki | (Closed punch) |
| 4. Tsukiage | (Upper cut) |
| 5. Uraken-Uchi | (Back fist strike) |
| 6. Kentsui-Uchi | (Bottom fist strike) |
| 7. Shuto-Uchi | (Knife hands strike) |
| 8. Uchi-Uke | (Inside block) |
| 9. Soto-Uke | (Outside block) |
| 10. Yoko-Uchi | (Side strike) |
| 11. Tazuna-Uke | |
| 12. Uchiotoshi | (Dropping block) |
| 13. Mine-Uke | (Back hand block) |
| 14. Shuto-Uke | (Knife hand block) |
| 15. Kake-Uke | (Hooking block) |
| 16. Sukui-Uke | (Scooping block) |
| 17. Shotei-Uke | (Palm heel block) |
| 18. Ko-Uke | |
| 19. Ura-Uke | |

2. Leg techniques.

- | | |
|------------------------|---------------------------|
| 1. Mae-Geri | (Front kick) |
| 2. Mawashi-Geri | (Roundhouse kick) |
| 3. Kansetsu-Geri | (Joint kick) |
| 4. Kogan-Geri | (Groin kick) |
| 5. Sokuto-Geri | (Side kick) |
| 6. Ushiro-Geri | (Back kick) |
| 7. Hangetsu-Geri | (Half roundhouse kick) |
| 8. Ushiro-Mawashi-Geri | (Reverse roundhouse kick) |
| 9. Uchi-Mawashi-Geri | (Inside roundhouse kick) |
| 10. Hiza-Geri | (Knee kick) |
| 11. Ashi barai | (Foot sweep) |
| 12. Kouchi-Gari | (Inside foot sweep) |
| 13. Tobi-Geri | (Flying kick) |

SEVEN BASIC COMBINATIONS

We have explained how to use your body with many examples and we hope you will understand that Karate is not a fighting art where you just swing your arms and legs.

There are seven Basic combinations which we practice for sparring purposes. These seven basics have many variations which we'll explain later. If you are able to perform these seven movements properly, you'll be able to win most championships in Karate.

Before we explain the actual movements, we wish you to realize that the body movements to perform your techniques can be done in many different ways.

1. Active and Passive.

Body movement can become different even within the same technique. you'll need a big movement to attack but not to block.

2. Stepping, Sliding, Dashing and Turning aside.

These are how to move your feet. Which you choose depends on many conditions, for example, active or passive, whether your weight is forward or backward, what kind of technique you are going to use.

3. Forward, Backward and Diagonally, both front and back, and right and left.

Stepping is not just forward but also backward so is sliding.

4. These are the following ways to perform the above body movements.

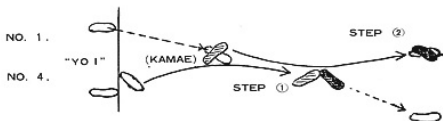
1. Front foot first in any direction.
2. Kick shock of the back foot.
3. Both feet at the same time.

4. Changing stance - jump in the air slightly and right stance to left stance at the same position (Fumikae).
5. Continuous movements of the above.

Seven Basic movements and their combinations.

NO. 1. LUNGE PUNCH





Following are variations of foot movements in the lunge punch.

Active

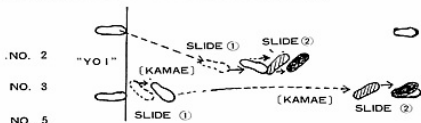
1. Front foot forward first.
2. Back foot forward slightly and then front foot forward.

Passive

It is not easy to use but can be used for a long distance.

NO. 2. REVERSE PUNCH





Active

1. Front foot forward first, punch at the same time.
2. Jumping in.
3. Back foot move in, punch same time.
4. Back foot first and front foot, kick off with back foot and punch at the same time.

In 3 and 4 the back foot becomes the front foot.

Passive

1. Stationary.
2. Jumping back and then punch.
3. Stepping back and then punch.
4. Jump diagonally
 ↗forward) Back foot becomes
 ↘backward) the front foot.
5. Back foot move in and punch at the same time.

NO. 3. FRONT FIST PUNCH





Active

1. Jumping in.
2. Back foot first and jumping in.
3. Jumping diagonally - right and left.

Passive

1. Stationary.
2. Jumping in.
3. Jumping in diagonally - right and left.

Jumping in diagonally, reverse punch.



Jumping to the left, front fist punch.



Front foot back diagonally and front fist punch.





NO. 4. FRONT KICK





Active

1. Front foot forward and then kick.
2. Front foot diagonally forward and kick.
3. Front kick and punch.
4. Foot sweep from outside (instead of kick) and punch.
5. Kick opponent's front arm and then punch.
6. Change stance in the same position and kick.



Passive

1. Step back and kick.
2. Slide back diagonally and kick.
3. Change stance in the same position and kick.

Perform foot sweep instead of front kick.

This is a variation of No. 4.

The importance in the foot sweeping technique is to twist your hip twice to get strong impact.





Another variation of No. 4.

Bring your kicking foot behind your body and punch at the same time.





NO. 5. FRONT FOOT KICK





Active

1. Back foot forward half way between your feet and kick.
2. Back foot forward and foot sweep from inside and punch.
3. Step in and kick (back foot becomes front foot before kick).

Passive

1. Stationary.
2. Foot sweep from inside instead of kick and punch.

It is important to twist your hip back when you lift your front foot up to the kicking position.

Front foot kick straight away as the back foot comes forward and then reverse punch.



Back foot comes in front of the front foot, twist your hip back and then kick.



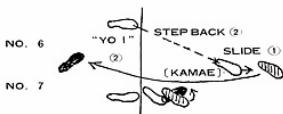
This is a useful variation of No. 5.

Timing is very important in this particular technique.

Move your back foot immediately he moves (Photo B).



NO. 6. KNIFE HAND DOWNWARD BLOCK





The front foot can be moved to adjust the punching distance before or after the block.

There are no active parts in No.6 and No.7 because they are blocking techniques. We would like you to remember that blocking techniques are not just to block the opponent's blow but also to break his balance and destroy his fighting spirit. A strong, correct downward block will break his balance and you are ready to give the counter attack easier.

Some counter attacks come naturally, for instance:-

1. Downward block, reverse punch.
2. Downward block, back fist strike.
3. Downward block, elbow strike.

Use your body movement smoothly or naturally, if you do so your technique will be stronger and faster.

Double hip movement for downward block and reverse punch.

It must be performed in a single movement.

You might find it difficult to use your hip three times correctly but this is your first step in learning. When you get used to it, the hip movement becomes smaller for fast body movement but you can get the same effect.

Joint kick (Kansetsu-Geri) can be used after your downward block.

This kick has to be used from the outside of his body to the inside of his body.



Please note body line when kick is finished.

You don't use just your leg to kick but the whole body to get maximum power.



NO. 7. INSIDE BLOCK



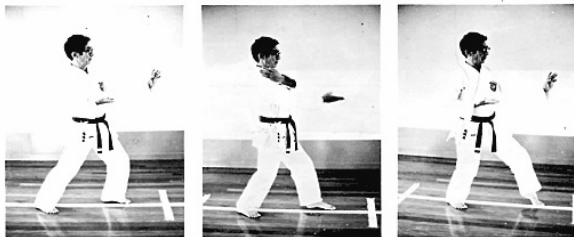


Your reverse arm can be used for blocking.

Inside block means the blocking arm comes from outside of your body towards the inside of your body. It can be used for an attack to your face, chest or body. Sometimes you'll find it easy if you open your hand and use your palm to strike his forearm.

Bottom fist strike, back fist strike, knifehand strike, joint kick (attack opponent's knee), roundhouse kick and elbow strike are easy and smooth to perform after this type of block.

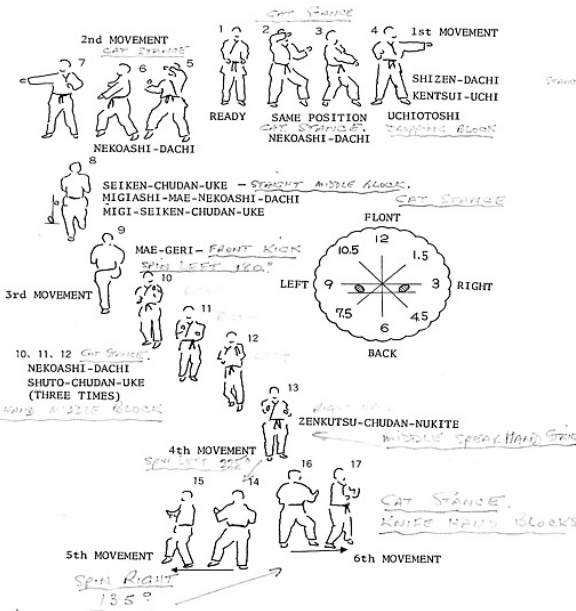
Please remember your double hip movement for your block.



Standard stance to cat stance or Front stance to Shiko-Dachi. If you can find the relationship in the above changing stance movement, your understanding is reasonably good. As you can see in the photographs, the left hip moves back from the standard stance to get ready for the knife hand block in Cat stance and then the left hip twists forward for blocking. It applies in the front stance to Shiko-Dachi downward block. You'll never obtain strong focus in your block without this hip movement.

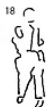
KATA (PIN-AN SHODAN~PIN-AN GODAN)

PIN-AN SHODAN



PIN-AN SHODAN ②

Twist and Seiken
MIGITE-SEIKEN-CHUDAN-UKE



SPIN LEFT 90° STRAIGHT
TWIST AND SEIKEN-CHUDAN-TSUKI MIDDLE LEVEL



Right Foot Kick

MIGI-MAEASHI-GERI



7th MOVEMENT

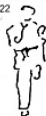
HIDARI-CHUDAN-GYAKU-TSUKI

MIDDLE LEVEL REVERSE PUNCH LEFT HAND

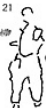


Left Foot Kick
HIDARI-MAEASHI-GERI

Right Foot Kick
MIGI-SEIKEN-TSUKI



MIDDLE LEVEL TWIST AND
HIDARI-CHUDAN-UKE BLOCK



MIGI-CHUDAN-SASAE-UKE



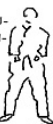
SEIKEN-JODAN-UKE
RIGHT, UPPER BODY BLOCK



LEFT FOOT UPPER BLOCK

JODAN-UKE

ZENKUTSU-RITSU-SEIKEN-CHUDAN-UKE



8th MOVEMENT

9th MOVEMENT



PIN-AN NIDAN



1st MOVEMENT

2nd MOVEMENT



*Left Foot
Ground Upper Block*
SEIKEN-JODAN-UKI

3rd MOVEMENT

Left Hand, Upper Block

Right Hand Upper Block

4th MOVEMENT

5th MOVEMENT



ZENKUTSU-RITSU

6th MOVEMENT

*Right
MIGI-SEIKEN-
GEDAN-UKI*



Right Straight Arm Punch
SEIKEN-CHUDAN-TSUKI
(THREE TIMES)

2 TIMES AT LEFT

PIN-AN SANDAN

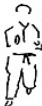


2nd MOVEMENT

1st MOVEMENT



NEKOASHI-DACHI
CAT STANCE



MOVIE SPEAR HAND
CHUDAN-NUKITE
ZENKUTSU-RITSU

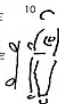


TWIST AND SHIKO-DACHI

SUMO STANCE

3rd MOVEMENT

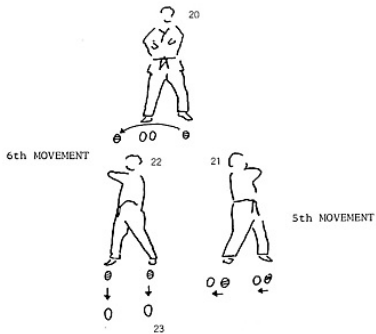
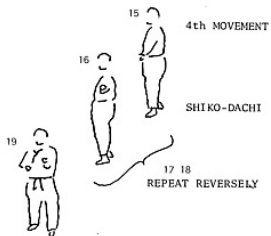
SUMO STANCE
SHIKO-DACHI
KENTSUI-UCHI
STANCE



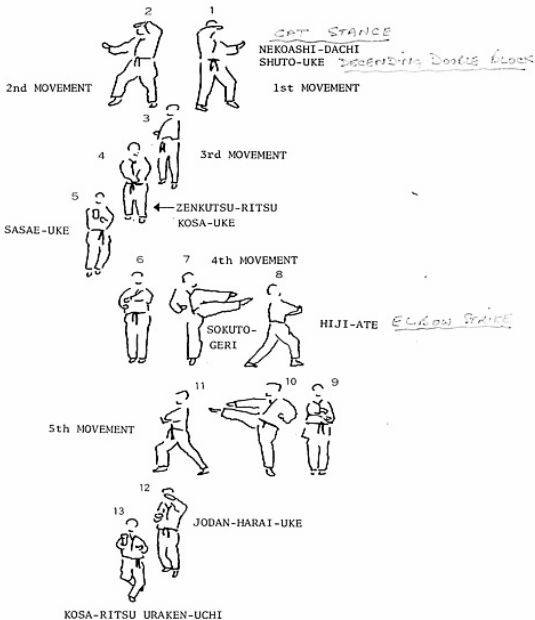
SUMO STANCE
SHIKO-DACHI HIJI-UKE
ELBOW-BLOCK
URAKEN-UCHI
STRIKE

4th MOVEMENT

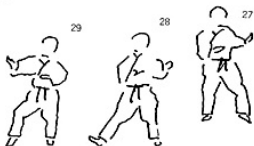
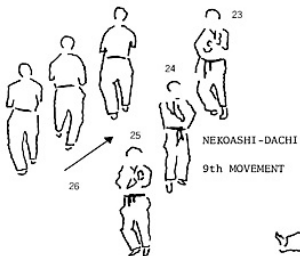
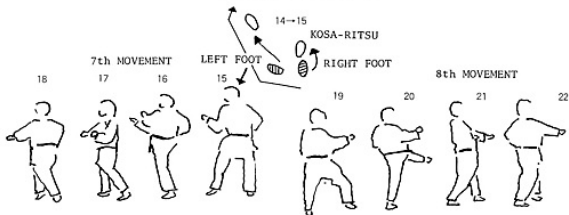
PIN-AN SANDAN ②



PIN-AN YODAN



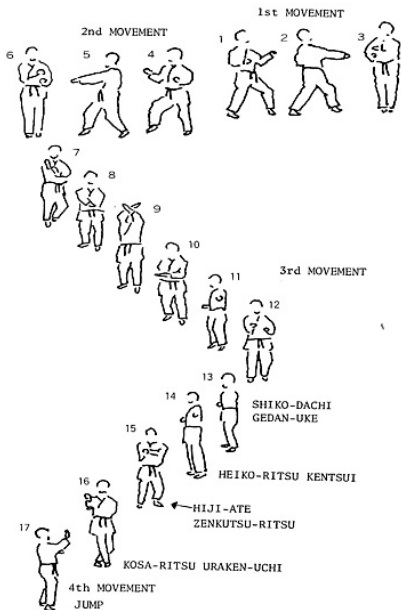
PIN-AN YODAN ②



10th MOVEMENT

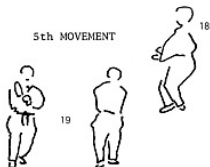


PIN-AN GODAN



PIN-AN GODAN ②

5th MOVEMENT



7th MOVEMENT

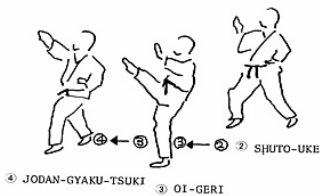
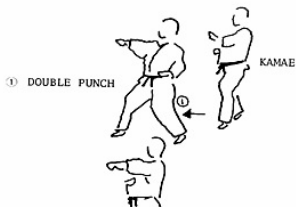


6th MOVEMENT

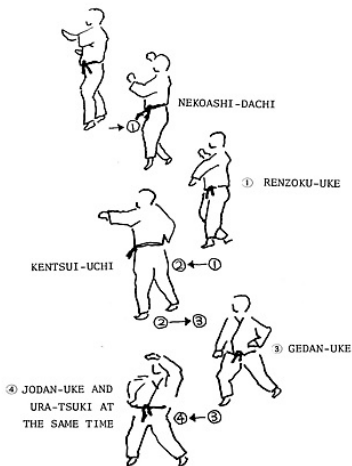
KOKUTSU-RITSU
SEIKEN-GEDAN-UKE

HŌKEI-KUMITE

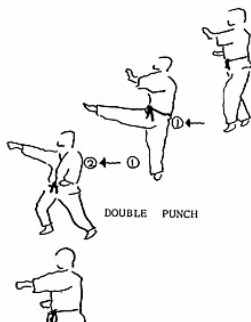
PIN-AN SHODAN: ATTACK



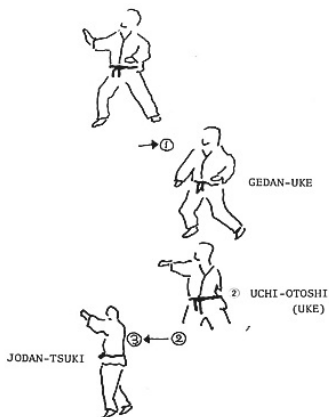
PIN-AN SHODAN : BLOCK



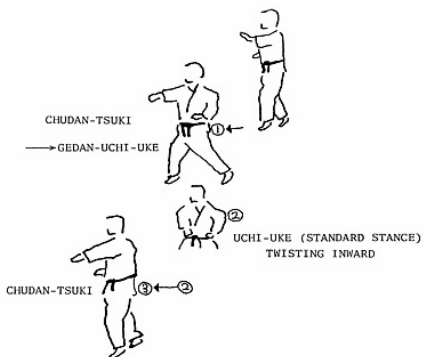
PIN-AN NIDAN : ATTACK



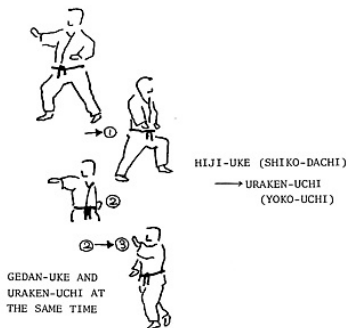
PIN-AN NIDAN : BLOCK



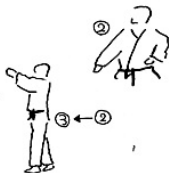
PIN-AN SANDAN : ATTACK



PIN-AN SANDAN: BLOCK



PIN-AN YODAN: ATTACK

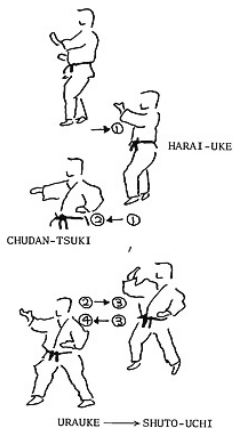


JODAN-JUN-TSUKI

CHUDAN-TSUKI

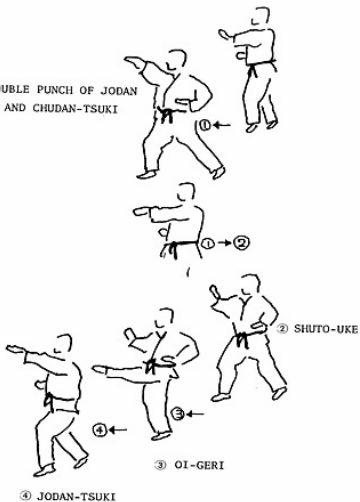
→ GEDAN-UKE

PIN-AN YODAN: BLOCK

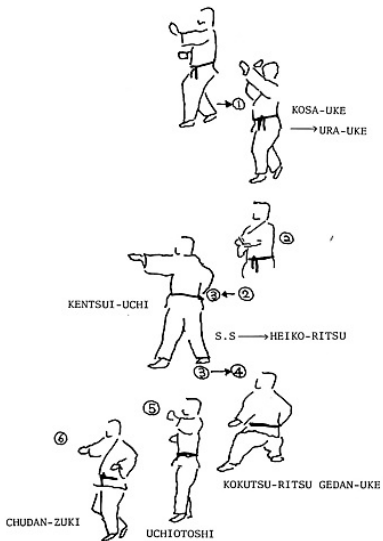


PIN-AN GODAN: ATTACK

DOUBLE PUNCH OF JODAN
AND CHUDAN-TSUKI



PIN-AN GODAN: BLOCK



ESTABLISHMENT OF THE TANI KARATE RESEARCH INSTITUTE.

PURPOSE:

To research and study pure theories of Karate and its practice, regardless of one's race or the school to which one belongs.

To contribute this development and diffuse it throughout the world, additionally to develop mutual understanding among the members and to improve their spiritual development. ~

RESERCHING SUBJECTS:

1. Study dynamics, science and kinesiology for Karate.
2. Resolution of Katas and their uniformity according to new theories, and compilation of free fighting combinations from these katas (Hokei-Kumite).
3. Research fair, safe and understandable contest matches for the public. (New rules for contestants and judges. Research pads and protective guards).
4. Research the most effective training methods.
5. Study other martial arts such as Kenpo or Kendo and develop more variety in techniques.
6. Others.

SCHEDULE:

1. Lecturing tour throughout the world with the newest textbook.
2. Frequent meetings on different subjects such as basics, kata, kumite and others.
3. Training camps, discussions, parties.
4. Gradings for applicants under new rules regardless of the school to which they belong.
5. Organizing demonstrations and championships.
6. Others.

The purpose of the whole institute is to establish the most authorized Karate institute in the world. It is very important to open your mind towards other schools and their techniques. This is the time to forget about styles and to think about your improvement in Karate. Everybody must go back to the beginning and think about all the basic theories. Why? There are so many styles and schools in Karate and thousands if not more are following each of them. There must be something good or better in the different styles. Find out what it is. After you do, you still might think yours is better, if so, think about why yours is better. This way of thinking gives you confidence and further development.

We are the organization to do this type of research widely in order to develop Karate. The more people that come from different schools, the better the study to improve each other will be.

We invite all of you to be in this unique institute. Membership will be individual and we will think of Karate and you.

C. TANI (H.Q. JAPAN)

S. KIMURA (AMERICA)

Y. SUZUKI (EUROPE)

T. TSUJI (AUSTRALIA)

Schedule for Special Lecture given by Mr. C. TANI

FIRST

- | | |
|-------------------------------|-----------|
| 1. Difference in Impact | Feeling 1 |
| 2. Speed | Feeling 2 |
| 3. Zero | Feeling 3 |
| 4. Twist | Feeling 4 |
| 5. Grip | Feeling 5 |
| 6. Shock | Feeling 6 |

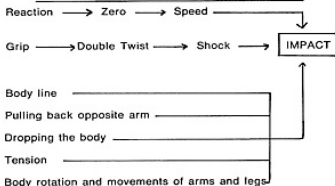
SECOND

- | | |
|--|------------|
| 7. Body line | Feeling 7 |
| 8. Pulling of the opposite arm | Feeling 8 |
| 9. Dropping of the body | Feeling 9 |
| 10. Relationship between body rotation and the other parts of the body | Feeling 10 |
- Repeat first day training.

THIRD

11. Body movements.
12. Changing of the body direction.
13. Combined Techniques.
14. Feeling of Free sparing.
15. Feeling of Kata.

Related Diagram of Impact Elements



The above diagram shows that body movement comes first before the actual technique. It will apply to every technique in Karate, and without this body movement, you can never obtain a strong impact.

Profile. C. TANI 8th DAN HANSHI

Born in Kobe.

Graduated from the Doshisha University in Kyoto.

Started Karate just after his entry into University.

Learnt Goju for a short while from the founder - Chojun Miyagi.

Later from Kenwa Mabuni founder of Shito Ryu.

Founded Shukokai 1949 while he was a high school teacher.

Has more than one hundred and twenty branches in Japan and twelve other countries.

Travels around the world every year to instruct overseas students and their teachers.

Profile. T. TSUJI 6th DAN

Born in Tokyo.

Graduated from the Toyama Mercantile Marine College.

Captain of the College Karate Club.

Now Australian citizen.

Official delegate to first World Karate-Do Congress in Tokyo in 1970, and first Asian Pacific Karate-Do Congress in Singapore in 1973.

Chief instructor at Tsuji Dojo based in Brisbane.

His members keep the winning record for all championships in Queensland as well as the National championships.

KARATE-DO

TANI KARATE

RESEARCH INSTITUTE

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3-10, 7-CHOME, DAIKAI-DORI,
KOBE City, HYOGO-Prefecture,
JAPAN.

PRINTED IN JAPAN
